

SAN FRANCISCO CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS.

Screenings at: SF Art Institute: 800 CHESTNUT ST. & Newspaper: 762 VALENCIA ST. SF

THURSDAY
Appearing with New Work
at SF Art Institute
8pm

Barbara Hammer Sept. 8

Bamboo Xerox, 1983, (installation) premiere; *Arequipa*, 1980, 10 min.; *Pond and Waterfall*, 1982, 15 min.; *Our Trip*, 1980, 4 min.; *Stone Circles*, 1983, 10 min.; premiere; *New York Lost*, 1983, 9 min.; premiere; *Sync Touch*, 1981, 10 min.; *Audience*, 1983, premiere

"I have been making films for 13 years, and have found a continuing interest in discovery, seeing, light, and quests of the imagination. I am also concerned about the political issues of being a Ukrainian, bi-coastal, feminist, woman artist who also prints photographs, performs, and writes. As part of my Material-Film series, I will present *Bamboo Xerox*, a film installation." B.H.

Barbara Hammer has become nationally recognized for her frankness in dealing with lesbian sexuality, and for the warmth and simplicity of her filmmaking.

Jeffrey Skoller Sept. 15

Topography Surface Writing, 1983, 37 min.; premiere; *Moving In*, 1982, 18 min.; *Historical Film Study: Bringing The Blues to Jazz*, 1982, 6 min.; *Emulsion Surface: 1905, Me, My Brother, Leon, and the Lumieres, A Hand Process(ed)*, 1977, 12 min.

"Starting from the adage by Walter Benjamin 'not to aestheticize politics, but rather to politicize aesthetics,' the thrust of my explorations ask the question: What does it mean to be a socially aware person who chooses to be active as a film-artist in the age of Reagan and *Star Wars*. *Topography Surface Writing* is a film of bits and pieces. It is a film without a center. Like daily life we move between events, images, sounds, ideas which never really begin or end; yet in their constant parade, they become who we are and what we are; it is the surface upon which we traverse." J.S.

Betsy Bromberg Sept. 22

Soothing the Bruise, 1980, 21 min.
Marasmus, 1982, 24 min.
Az Iz, 1983, 33 min.; premiere

L.A. based filmmaker Betsy Bromberg will present and discuss a selection of her most recent work. *Soothing* has been heralded by leading critics especially for its audacious sound-track, which serves to fortify the film's exploration into sex roles, consumption, and destruction in America. *Marasmus* was made in collaboration with Laura Ewig, and has been called "a kind of avant-garde horror film." The *Bride of Frankenstein* cut loose in an industrial waste land." Paul Arthur.

Bromberg will debut her most recent work *Az Iz*, which she describes as a descent into a desert underworld, a macabre tale of life and lifelessness.

Larry Jordan Sept. 29

Carabosse, 1980, 5 min.; for small-screen; *Masquerade*, 1981, 5 min.; *Magenta Geyron*, 1983, 32 min.; premiere; *Orb*, 1973, 5 min.; *Cornell 1965*, 1978, 9 min.; *Visions of a City*, 1957/78, 8 min.

"His animated and collage films are among the most beautiful short films made today. They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." Jonas Mekas.

Jordan on *Magenta Geyron*: "Three picture movements where past and present meet. All three pictures are worked to musics chosen first. All were filmed in the dawn hours of California winter."

Larry Jordan, co-founder of Canyon Cinema, has been making films in the Bay Area since 1955 and currently teaches at the San Francisco Art Institute.

Daniel Barnett Oct. 6

Morning Procession In Yangchow, 1983, 3 min.; *The Chinese Typewriter*, 1983, 28 min.; *The Steel Chicken*, 1969, 18 min.; *Popular Songs*, 1978, 18 min.; *Dead End*, 1980, 20 min.

Morning Procession and Chinese Typewriter... are two of five films in the series "The China Sketches" which were filmed in the People's Republic in 1978. *The Steel Chicken* is a portrait of the 60's; *Popular Songs* portrays an important and hidden dream which powers social intercourse while being invisible like the motor which keeps the earth turning; *Dead End* is a quick-tempo, meditation on mating and music and death." -D.B.

Over the last 15 years Boston-based Barnett has produced one of the most innovative bodies of avant-garde film. His strongly visceral work is marked by a devilish use of optically printed imagery and distention of time through repetition.

Mike Henderson Oct. 13

Shape of Things, 1982, 7 min.; *How to Beat a Dead Horse*, 1983, 7 min.; *Too Late to Step Down Now*, 1982; *The Last Supper*, 1968, 7 min.; *Down Here*, 1973, 8 min.; *Selections from the 1979 Golden Gate Blues Festival*, 30 min.

Although San Francisco artist Henderson first turned to film in 1968, he considers himself equally interested in painting, music, and other media. His short personal films seem off-handed in their execution, but are filled with a wry sense of humor and confessional honesty which make them refreshingly spontaneous. He made *Down Here*, a lively kitchen-retelling of the Black African enslavement, as an attempt to reach the middle-American black mainstream. Henderson will present a 30 minute selection of footage shot at the Blues Festival, featuring The Thunderbirds, Double Trouble, and Big Mama Thornton.

Gunvor Nelson Oct. 20

Frame Line, 1983, 22 min.; *Red Shift*, 1983, 50 min.; both premieres
Gunvor Nelson has been making films since 1967 which portray family life, the child's dawning consciousness, and the tapestry of memory. She teaches at the San Francisco Art Institute.

Frame Line: A collage film; Stockholm and the Swedish National Anthem appear briefly.

Red Shift: The movement of luminous body toward or away from us can be found in it's spectral lines.

A shift towards red occurs with anybody that is self-luminous and receding. There is uncertainty about how much observable material exists." G.N.

Ernie Gehr Oct. 27

Untitled, 1977, 4.5 min.; premiere; *Mirage*, 1981, 12 min.; premiere; *Table*, 1976, 16 min.; premiere; *Behind the Scenes*, 1975, 5 min.; premiere; *Shift*, 1982, 5 min.; *Untitled*, 1981, 30 min.

Ernie Gehr remains one of the most vital and uncompromising forces in the avant-garde film. The creator of *Serene Velocity* has released several new films during recent years, indicating that even though his subjects and method may change (as in *Untitled* 1981), Gehr's astonishing formal control and sense of shape never weaken. He has written: "Film is not a vehicle for ideas or portrayals of emotion outside its own existence as emotive idea. Film is a variable intensity of light, an internal balance of time, a movement within a given space." This will be Gehr's first San Francisco appearance in many years.

Sept. 9

Open Screening

Bring your own film, new or old. 8mm, 16mm, silent/sound all are welcome. Admission is free.



PHOTO MONTAGE SEPT 8
by B. Hammer

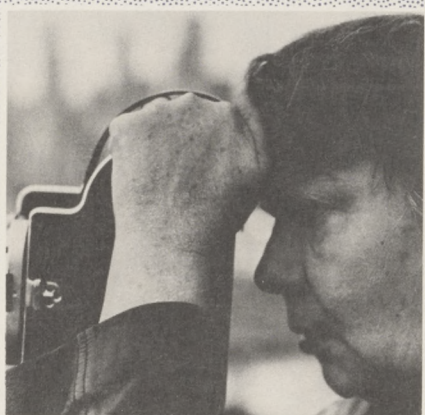


TOPOGRAPHY SURFACE WRITING
by J. Skoller

Oct. 7

Open Screening

Bring your own film, new or old. 8mm, 16mm, silent/sound all are welcome. Admission is free.



MARIE MENKEN OCT 8



MEXICAN BUS RIDE SEPT 11

SATURDAY
Avant-Garde Retrospective
at Newspaper
8pm

Show For The Eyes Sept. 10

Presented by Terry Cannon

Over 150 artists and filmmakers from around the world participated in this Mail Art film project by submitting footage (frames, outtakes, fragments, completed works) which was spliced together chronologically in the order that it was received. The resulting 3 hour 'epic' has been compared to the collaborative projects of Fluxus and the collage works of the Dadaists. Cannon, Director of the Pasadena Film Forum, will present selections which include pieces by Bay Area filmmakers D. Angerame, B. Hammer, J. Singer, J. Broughton, K. Holmes, K. Petrochuk, A. Zdravic, J.C. Lipzin, C. Hudina, G. Varela, and others. ADMISSION IS FREE; A PARTY WILL FOLLOW THE SCREENING.

Brakhage: A 13-Year Selection Sept. 17

The Machine of Eden, 1970, 14 min.
Desert, 1976, 11 min.; super-8, premiere
Burial Path, 1978, 15 min.
Other, 1980, 3 min.
Sexual Meditation 1. Motel, 1980, 6 min. premiere
Unconscious London Strata, 1982, 22 min.; premiere
Hell Spit Flexion, 1983, 1 min. premiere

These films are among Brakhage's most beautiful, lush, and painterly works. In the collection are included 2 landscape studies, 2 hand-painted films, and 2 uniquely personal reactions to foreign environments. These films represent some of Brakhage's most enduring concerns and problems of representation, personal vision, and the use of camera-vision to come to grips with new and unknown places and situations. G. Varela.

Hand-Processed Films Sept. 24

Ariel, Nathaniel Dorsky, 1983, 18 min.; *Skins*, Barbara Lattanzi, 1976, 7 min.; *L'Amico Fried's Glamorous Friends*, Roger Jacoby, 1976, 12 min.; *Waterfall*, Chick Strand, 1967, 3 min.; *Fire Island Boat Totem*, Bob Yeo, 1979, 35 min.; *Fragments from a Deliquescence*, Jon Rubin, 1978, 12 min.; *Fireside*, Konrad Steiner, 1983, 11 min.

A survey of work by film artists who have challenged Kodak's stranglehold on the standard for acceptable color by developing their films by hand. Their unorthodox chemical distortions were created in apparatus ranging from bathtubs to sophisticated processing machines. These methods of producing and modifying imagery demystify the developing process and bring it under the control of the artist rather than the industry. The resulting films possess extraordinary surface textures and patterns as well as pictorial narration. J.C. Lipzin

Maya Deren Retrospective Oct. 1

Mesures of the Afternoon, 1943, 15 min.
At Land, 1944, 15 min.
A Study in Choreography for Camera, 1945, 5 min.
Ritual in Transfigured Time, 1946, 15 min.
Meditation on Violence, 1948, 12 min.
The Very Eye of Night, 1956, 15 min.

Dancer, photographer, voodoo priestess, filmmaker, Maya Deren emigrated to the U.S. from Russia as a child. She became one of the first proponents of the American avant-garde in 1943 when she made *Mesures* with her husband Alexander Hammid. Riddled with mythology, Freudian symbolism, and mysticism, Deren's films signalled the birth of a new era in poetic filmmaking. This show will be San Francisco's first comprehensive retrospective of her work in years.

Two screenings at 8 p.m. and 10 p.m.

Marie Menken Retrospective Oct. 8

Andy Warhol, 22 min.
Hurry! Hurry!, 3 min.
Glimpse of the Garden, 5 min.
Eye Music In Red Major, 4 min. and others
Arabesque for Kenneth Anger, 4 min. and others

From the 40's through the 60's the Menken and her husband Willard Maas inspired and influenced such filmmakers as Brakhage, Anger, and Warhol (Menken held the title role in Warhol's *Life of Juanita Castro*). "Marie Menken's films exhibit a delicate and acute capacity for observing the material world and demonstrate her light-hearted, comic sense, her rhythmic devices were developed from single-frame techniques and constitute her most significant innovative contribution to cinema as an art." J.C. Lipzin

Rubin/Genet/Taubin Oct. 15

Christmas On Earth, Barbara Rubin, 1963, 30 min.; 2 proj.
Un Chant D'Amour, Jean Genet, 1950, 20 min.
In The Bag, Amy Taubin, 1981, 17 min.

"Last spring's screening of *Christmas at the Collective*... the first in roughly 15 years made apparent that time had not blunted its transgressive power. Its tangle of bodies etched into the grain of outdated b/w stock, radiating both pornographic specificity and erotic abstraction, functioned as a Rorschach for each person present. Rubin, one of the most important members of the NY avant-garde community in the 60's, became a member of a Hassidic sect and died in 1979 giving birth to her sixth child." A.T.

Amy Taubin has written for the Soho News, Millenium Film Journal, and others, and is currently video film curator for The Kitchen. She will present tonight's program, including her most recent film.

FluxFilm/Alfredo Nuñez Oct. 22

Short, one-take films by Yoko Ono, John Cale, Paul Sharits and others. Compiled by George Maciunas.

Fluxus was a radical anti-art movement which emerged during the 60's, and included Dick Higgins, Allison Knowles, Nam Jun Paik, and Joseph Beuys. "It strives for non-structural, non-theatrical, non-baroque, impersonal, qualities of a simple, natural event, an object, a game, a puzzle or gag. It is a fusion of Spike Jones, gags, games, Vaudeville, Cage, and Duchamp." -Fluxus Manifesto.

PLUS "Cut-Out", a Performance by Mexican artist filmmaker Alfredo Nuñez, whose work in various media utilizes elements from Mexican popular culture and emphasizes direct audience participation. He will invite the audience to play instruments for his films, which deal with American Imperialism in Mexico.

Derriere-Garde Oct. 29

Found Films collected by Craig Baldwin

Though accounting for the bulk of total film production, the industrial film and its various cousins (educational, promotional, military, etc.) receive little attention in the rarified atmosphere of fine-art showcases. But for those post-modern cineastes annoyed at the self-conscious academism of the avant-garde and its throwback cult of the individual "artist" on the one hand, and the crass predictability of the narrative "entertainment" film on the other, these unearthed vehicles offer a delightful rear entry into a pop-cultural limbo of transcendent banality, the sublimely ridiculous, and the ideologically absurd. But beyond simple "bad cinema," the stylistic aberrations of these deformed discourses oftentimes hint of a genuinely original cinematic intelligence. Some titles: *Angry Boy*, *About Fallout*, *Seeds of Destiny*, *Don't Be Afraid*, anti-Japanese propaganda, *Liberace*. C.B.

SUNDAY
Feature Filmmakers
at SF Art Institute
7:30pm

Luis Bunuel's Mexican Bus Ride Sept. 11

Mexico, 1951, 88 min.

(*Subida al Cielo*). The bus passengers encounter a road of birth, death, and sex in a variety of tragic and comic manifestations. Bunuel's trademark of radical and expressive juxtaposition - his surrealist sensibility - transforms this otherwise 'commercial picture' into a caustic and hilarious vision of Mexican life.

Los Olvidados (9:15) Mexico, 1950, 88 min.
His vision of poverty and despair among juvenile delinquents living on the outskirts of Mexico City is savage and unrelenting, but it never lapses into that sentimentality sometimes called *humanism* - that obscures the social reality.

Roberto Rossellini's Voyage To Italy Sept. 18

Italy, 1953, 75 min.

There are few films which somehow surmount the rather insular and hypnotic nature of the medium itself and actually produce a *direct* inspiration for openness. This highly noble home movie starring Ingrid Bergman and George Sanders is a genuinely raw and truthful exploration of a love affair. Rossellini's stance, so to speak, is pure discovery. Seldom in cinema are we allowed to participate in an exploration of reality which is so naked and disarming. In many ways it is the first modern movie, and in many ways it is the best modern movie. It echoes our history and makes our hearts reverberate with impermanence. Rossellini has said, "If you have no humility, how can you approach the truth? How can you make an error? You can build an opinion, but that is pride. I am never tied to loving one thing or another, I do what is necessary for me to be clear." Nathaniel Dorsky

Dziga Vertov's One Sixth of the World Sept. 25

Soviet Union, 1926, 60 min.

Vertov, one of cinema's great theorists and considered the father of the documentary film, made this short feature 2 years before his masterpiece, *Man With A Movie Camera*. *One Sixth of the World* is a lyrical film poem, a "universal song" uniting, (through montage) present life in various regions of the U.S.S.R. and abroad. Included in 6 parts contrasting the working conditions and economic systems of capitalism and communism, the film draws on exotic material shot by Vertov's international band of roving cameramen, and employs the same extraordinary sense of montage development which characterized his later work. Plus short: *The Man Who Invented Gold* Christopher MacLaine, 1953

Samuel Fuller's Park Row Oct. 2

United States, 1952, 83 min.

This was ex-reporter Fuller's first independent feature, financed with his own money, and perhaps his most personal effort. Set in 1886, the story concerns the rivalry between two newspaper publishers, Charity Hackett and Phineas Mitchell during the spawning of big time, sensationalist journalism.

Underworld USA (9:15) United States, 1961, 95 min.
As a film about organized crime, *Underworld USA* portrays the violence engendered by violence and the threat to society posed by the syndicate. This straightforward, explosively edited gangster picture is the story Tolly Devlin, who as a child witnesses his father's murder and vows revenge. We follow Devlin as he weaves his way through both sides of the law to extract his revenge.

Yasujiro Ozu's Early Spring Oct. 9

Japan, 1956, 144 min.

Uncharacteristically modern, this film opens with with an extraordinary montage of Tokyo suburbanites waking in the morning and travelling to work. We see life as it is in 1956, the conditions of our civilization and the state of our society. We move forward through this rather grim story of an office worker bored with his job and restless in his marriage, but we are not moving through time as such. We feel the profound transparency of all that is *thought* solid. Ozu's cinema has the rare quality of merging a strong and compassionate point of view with an equally strong and compassionate subject matter rather than simply one or the other. Shots and cuts are the marrow of the filmmaking. This joining of opposites is the marriage of heaven and earth which gives birth to transcendent vision. We are asked to touch ground and begin again. Nathaniel Dorsky.

Peter Greenaway's The Falls Oct. 16

England, 1980, 195 min.

Peter Greenaway (who recently broke into the commercial market with *The Draughtsman's Contract*) has been making films since 1966. Stylistically his work has drawn on British structuralist film, "case study," documentary, English social satire and absurdist humor. *The Falls* is a fictitious documentary of a post-VUE England (VUE = "Violent Unexplained Event"). The VUE affected 19 million people around the world who subsequently show symptoms such as partial mutation into birds and the development of personal languages. Written, directed, and edited by Greenaway with music by Michael Nyman and Brian Eno.

Alain Resnais' Muriel Oct. 23

France, 1963, 115 min.

"*Muriel*... attempts to do what both *Hiroshima Mon Amour* and *Last Year at Marienbad* did. It tries to deal with substantive issues - the Algerian War, the OAS, the racism of the colons - even as *Hiroshima* dealt with the bomb, pacifism, and collaborator. But it also, like *Marienbad*, attempts to project an abstract drama." Susan Sontag. Rarely shown, *Muriel* is considered by many as Resnais' most complex film. The intricate editing technique and the film's portrayal of its memory-riddled characters through undramatic episodes of reminiscence make this one of his most haunting works.

Halloween Special The Black Cat Oct. 30

(7:30) by Edgar Ulmer, starring Boris Karloff and Bela Lugosi

Island of Lost Souls (8:45) by Erle C. Kenton, starring Charles Laughton and Bela Lugosi
The Devil Doll (10:00) by Tod Browning, starring Lionel Barrymore
Three of the most exquisitely stylized and photographed melodramas of confused identity. The Ulmer, the most "studio achievement," contains highly charged performances by Hollywood's two master horror actors. *Island of Lost Souls* is one of the most subtly erotic films of the period, and *Devil Doll* is Browning's penultimate film, a typically macabre fantasy about a maniacal transvestite old-lady murderer.

ADMISSION: \$3 (\$1.50 N.C. and SFAI students) Discount Pass - \$10/ 5 admissions
If you would like to receive future calendars by mail contact the Cinematheque office at 558-8129 or 480 Potrero Ave., SF, CA 94110.
Program selections were made by: Program Committee: Steve Anker, Program Director: Cornelius Moore, Jeffrey Skoller, Leslie Thornton, Guillermo Varela, and Michael Wallio.
The SF Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, The SF Hotel Tax Fund.

Poster Design: LAURA J. LIPSON